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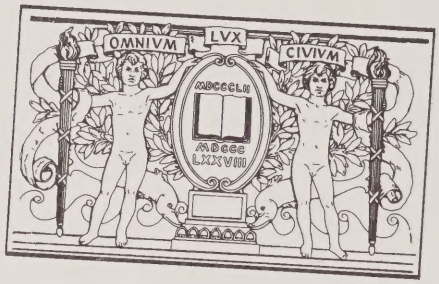

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THE DEDICATION OF KAHLIL GIBRAN PARK AT COPLEY SQUARE BOSTON

Sunday, September 25, 1977

c1977

THE PROPHET

And then an old priest said, "Speak to us of Religion and he said:

Spoke I this day of aught else but religion
Is not religion all deeds and all reflection
and that which is neither deed nor reflection
but a wonder in the soul — a surprise ever springing
even while the hands hew the stone
or shape or weave the cloth.

Who can separate his faith from his actions or his belief from his occupation
Who can spread out his hours before him
like pearls upon a plain saying,
"This shall be for God, and this for myself: This for my soul, and this
other for my body"? All your hours
belong to God, therefore they all belong
to you. And whatever you bring out
find in (action)
the hours for your body, you bring it also
for your body.

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Property of
The Boston Public Library
as a gift from
Mr. & Mrs. Kahlil Gibran

Original Manuscript Page, The Prophet. Coll. Jean and Kahlil G. Gibran

Bronze Plaque 29 x 21 KAHLIL G. GIBRAN 1977

KAHLIL GIBRAN, A NATIVE OF BESHARRI, LEBANON, FOUND LITERARY AND ARTISTIC SUSTENANCE IN THE DENISON SETTLEMENT HOUSE, THE BOSTON PUBLIC SCHOOLS, AND THE BOSTON PUBLIC LIBRARY. A GRATEFUL CITY ACKNOWLEDGES THE GREATER HARMONY AMONG MEN AND STRENGTHENED UNIVERSALITY OF SPIRIT GIVEN BY KAHLIL GIBRAN TO THE PEOPLE OF THE WORLD IN RETURN.

C I T Y O F B O S T O N

IN CITY COUNCIL

COUNCILLOR LOUISE DAY HICKS
PRESIDENT

WHEREAS, Kahlil Gibran, internationally renowned poet, philosopher and artist was born in Lebanon, a land that has produced since time immemorial more than its share of prophets; and

WHEREAS, In 1895, Kahlil Gibran left his native land to join a growing community of his fellow countrymen and women in the South End section of the City of Boston where he remained until his death in 1931; and

WHEREAS, Millions of Arabic-speaking people familiar with the writings of Kahlil Gibran in that language consider him the genius of his age, but he became a man whose fame and influence spread far beyond the Near East; and

WHEREAS, Especially after taking up residency on Tyler Street in the South End section of the City of Boston, Kahlil Gibran began writing in English and, therefore, commanded the attention and love of innumerable Americans who find in his works an expression of the deepest impulses of man's heart and mind; and

WHEREAS, In addition to his Arabic and English language writings the works of Kahlil Gibran have been translated into seventy other languages; and

WHEREAS, The drawings and paintings of Kahlil Gibran have been exhibited in the great capitals of the world and compared by the sculptor Auguste Rodin to the work of William Blake; and

WHEREAS, A great deal of the literature and artistry of Kahlil Gibran was created during his residency in the South End section of the City of Boston in the last twenty years of his life, including his most renowned volume of poetry, "The Prophet,"; NOW, THEREFORE, BE IT

ORDERED: That the City of Boston recognize the artistic genius of Kahlil Gibran and pay homage to his memory through the designation by the Public Improvement Commission of the City of Boston of a suitable location in close proximity to the main branch of the Boston Public Library in Copley Square where Kahlil Gibran did a great deal of his **research and writing** as the "Gibran Kahlil Gibran Square."

IN CITY COUNCIL, ADOPTED. JUNE 21, 1976.

Attest:

Asst City Clerk.

The Commonwealth of Massachusetts

Michael S. Dukakis

Governor

to

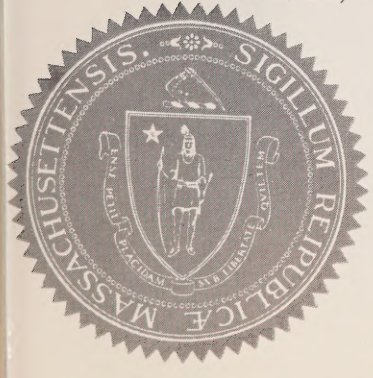
KAHLIL GIBRAN

ON THE OCCASION OF THE DEDICATION OF THE KAHLIL GIBRAN PARK - COPLEY SQUARE PLAZA, BOSTON
AND
IN RECOGNITION AND APPRECIATION OF HIS MANY CONTRIBUTIONS TO HIS FELLOW MAN

which is deserving of recognition by all the citizens of Massachusetts.

Witness my hand and the Seal of the Commonwealth of Massachusetts, this Eighteenth day of September in the year of Our Lord Nineteen Hundred and Seventy-seven

Witness the Great Seal of the Commonwealth



Michael S. Dukakis
Governor

Paul Guzzi
Secretary of the Commonwealth

KEVIN H. WHITE
MAYOR

CITY OF BOSTON
OFFICE OF THE MAYOR
CITY HALL, BOSTON

D E C L A R A T I O N

WHEREAS: Kahlil Gibran, internationally renowned poet, artist and philosopher, left his native Lebanon in 1895 and settled in Boston's South End; and

WHEREAS: Kahlil Gibran's greatest work, The Prophet, which has become one of the world's best loved and most widely read books, was written and illustrated in Boston; and

WHEREAS: Kahlil Gibran's great contributions to the classic literature and art of our time continue to command the admiration and attention of readers of all ages all over the globe; and

WHEREAS: The City of Boston is proud to mark the special dedication of Kahlil Gibran Park at Copley Square Plaza on September 25, 1977, with ceremonies highlighted by the unveiling of a granite and bronze monument sculpted by the poet's godson:

NOW, THEREFORE, I, Kevin H. White, Mayor of the City of Boston, do hereby proclaim the week of September 18 through 25, 1977

KAHLIL GIBRAN WEEK

and urge the people of Boston to recognize this special tribute to the artistic genius of Kahlil Gibran.

Kevin H. White

Mayor

C I T Y O F B O S T O N

IN CITY COUNCIL

COUNCILLOR LOUISE DAY HICKS

WHEREAS, On Sunday, September 25, 1977, the dedication of Kahlil Gibran Park at the Copley Square Plaza will take place with ceremonies highlighted by the unveiling of a granite and bronze monument sculpted by the poet's godson; and

WHEREAS, It is indeed proper and fitting for the City of Boston and its citizens to pay special tribute to Kahlil Gibran, internationally renowned poet, artist and philosopher, who was educated in the public schools of this city, and wrote in the Boston Public Library after his emigration from his native land, Lebanon, as a young child; and

WHEREAS, Kahlil Gibran, author of The Prophet, this century's most inspiring literary work, was a resident of the South End section of the City of Boston where he and his family settled to live in a growing Syrian-Lebanese community which now takes great pride in the achievements, both artistic and literary, of one of its sons; and

WHEREAS, In addition to the dedication of the Kahlil Gibran Park the City of Boston and its citizens will pay tribute to the greatest flowering of its Syrian-Lebanese community with a week of special activities to precede the dedication; NOW, THEREFORE, BE IT

RESOLVED, That the Boston City Council, in meeting assembled, officially recognizes the Week of September 18 to September 25, 1977, as the Kahlil Gibran Week in the City of Boston, and exhorts the people of the City of Boston to join in this special tribute to Kahlil Gibran.

IN CITY COUNCIL, ADOPTED. SEPTEMBER 7, 1977.

Attest:

Assistant City Clerk.

البركة الرسولية تشمل اولادنا الاعزاء الخوري يوسف لحود ، وابناء رعية بوسطن ، المارونية ،

المحترمين ،

انباؤنا ان المجلس البلدي في مدينة بوسطن قد قرر اطلاق اسم " ساحة جبران خليل جبران " على موقع من ابرز مواقع هذه المدينة الى جانب المكتبة العامة حيث قام جبران خليل جبران بقسم كبير من ابحاثه ووضع عددا من ابرز موءلفاته ومن بينها موءلفه الذائع الصيت " النبي " .

انا اذ نشترك معكم بالفكر في هذا الاحتفال الذي يرمي الى تكريم واحد من انبغ الكتاب والشعراء والفنانين اللبنانيين ، نود ان نتوجه معكم بالشكر الى المجلس البلدي في مدينتكم بوسطن لهذه البادرة الكريمة التي قام بها ، اعترافا منه بعبقرية هذا الكاتب اللبناني المجلي ، الذي نقل الى الغرب بعضا من روحانية الشرق وقد سبك افكاره في قوالب شعرية وصور خيالية ضمنها حكما وآيات اكتشفها في ما اختزن لبنان على وجه الخصوص والشرق على وجه العموم من اديان نشأت تحت سمائه وحضارات تراكمت على ارضه وثقافات حملها التاريخ الى اجياله المتعاقبة جيلا بعد جيل . وبالاضافة الى هذا الاطار العام ، وجد جبران في الطبيعة التي نشأ بين احضانها صغيرا من المفاتن ما ترك في نفسه اثرا كبيرا : فهناك جبل ظهر القضيب الذي يناطح بشموخه السحاب ، وهناك الارز الذي يلقي احاديث القرون الغابرة على الاجيال الطالعة ، ويجمع بين جلال القدم وعنفوان الشباب الاخضر الدائم ، وهناك وادي قاديشا العابق بانفاس النساك منذ فجر النصرانية ، وقد اقام فيه البطاركة الموارنة ما يقارب اربعة قرون حفاظا على ايمانهم وتراثهم وحريتهم ، وهناك السماء الصافية في ليالي الصيف المقمرة حيث لا يسمع الا خرير الينابيع معتزجا عند المساء برنات الاجراس تتطاير من قباب الكنائس فتتعالى مع صلاة المصلين المنشودة بالسريانية شقيقة الارامية لغة السيد المسيح ، وهناك الشتاء وما يرافقه من عواصف عاتية وثلوج تلف الارض بوشاح ابيض ناصع يبعث الرهبة في النفوس — وقد رأى جبران هذه المفاتن بعين شاعر ملهم ورسام موهوب ، وحمل ما رأى الى باريس اولا ثم الى بوسطن وقارن وقابل ووازن بين نشاط الغرب وانجازاته المدهشة واختراعاته المذهلة فجاء ادبه مطبوعا بطابع الشرق والغرب معا وقد نظر بعين نقادة الى محاسن كليهما ونقائصهما فارشد وانشد ونصح ووجه وانتقد وحطم ، وبنى واعلى ، وقد وجد في خياله المجنح تلك الرسوم التي تركها لوحات تثير التساؤل الكبير والدهشة الحائرة . وقد اسعفه على ذلك هذا المناخ من الحرية المسؤولة الذي وجده في البيئة الاميركية التي فسحت له في مجال الانتاج القيم في لغة اميركية صافية .

وانا اذ نهنئكم جميعا بهذا التكريم الذي يلقاه احد ابناء لبنان الموهوبين نسأل الله ان يلهمكم ان تحافظوا في قلوبكم على ما ورثتم عن ابائكم واجدادكم من قيم روحية وما حملتم عن لبنان من روحانية صافية هي ثروته يوم يفاخر الناس بالثروات .

كان الله معكم وحفظكم طويلا مشمولين برضاه وبركاته .

عن كرسينا في بكركي في السادس والعشرين من تموز سنة ١٩٧٧

+ انطونيوس بطرس

بطريرك انطاكية

وسائر المشرق

To Our Beloved Son, Father Joseph Lahoud and all our sons and daughters in Boston, health and Apostolic Blessing.

You have informed us that the Boston City Council has decreed to apply the name "Kahlil Gibran Park" to one of the more prominent sites of this city. It is located near the Public Library where Kahlil Gibran did a great deal of his research and composed some of his more famous writings, including the widely known "The Prophet."

In spirit we join you in this celebration whose purpose is to honor one of the most distinguished of Lebanon's authors, poets, and artists.

We should like to join you in extending our thanks to the Honorable Louise Day Hicks of the City Council of your City of Boston for this signal honor bestowed in recognition of the genius of this famous Lebanese author. In so doing, you honor the memory of a man who brought to the West some of the spirituality of the East. He molded his thoughts in poetic forms, arresting images, and wise sayings; he revealed the treasures stored up in Lebanon in particular, and in the East in general, all gathered from the religions that emerged under its skies, from the civilizations and cultures of its soil passed on age after age to succeeding generations. Gibran found in the natural surroundings, in whose arms he grew as a child, beauty that left a deep impression in his inmost being: the mountain of Dahr al-Qadhib thrusting its peaks into the clouds; the venerable Cedars that recount tales of past centuries to the ages to come, and link the dignity of the past with the vigor of untested youth; the valley of the Qadisha redolent of the spirit of the monks since the early years of Christianity, where dwelt four centuries of Maronite Patriarchs watching over their faith, their traditions, and their freedom; the clear heavens of moonlit summer nights when is heard only the bubbling of the springs mingled in the evening air with the echo of the bells sounding in the church steeples to the accompaniment of the prayers of the faithful recited in Syriac, the sister of Aramaic, the language of Christ; the winter's fierce storms and snow hide the earth with a pure white blanket and rouse fear in the heart of man. Indeed, Gibran saw all this beauty with the eye of an inspired poet and a gifted artist and carried his impressions to Boston. He compared it and weighed it with the vital energy of the West, its marvelous accomplishments and amazing inventions and his character bore the stamp of both East and West together. With the eye of a critic he viewed the beauties and the imperfections of both. He guided and searched, advised and inquired, accepted and discarded. And he has left a record of the perplexing and disconcerting questions he asked himself. He was greatly aided by the atmosphere of responsible freedom which he found in his American surroundings, and he found freedom for expression in the American language.

As we congratulate you all on the occasion of the honor bestowed on one of Lebanon's talented sons, we ask God to help you preserve in your hearts the spiritual values you have inherited from your fathers and forefathers and have brought here from Lebanon. This is a day for *all* to be proud of their heritage.

May God be with you all, protect you, and bless you abundantly with His happiness.

Given at the Patriarchate in Bkerke, this 26th day of July, 1977.

Antonius Boutros Khoraiche,
Patriarch of Antioch and all the East.

EVENTS . . . KAHLIL GIBRAN WEEK
Sunday, September 18 — Sunday, September 25, 1977

TUESDAY, September 20, 1977 7:30 P.M. Cosponsored by The Boston Public Library and The Kahlil Gibran Dedication Committee	A lecture by Jean Gibran on the life of the author of *The Prophet*, Kahlil Gibran. Tape concert of rare classical Middle Eastern music from the library of Kahlil Gibran, at the Lecture Hall, Boston Public Library
WEDNESDAY, September 21, 1977 7:30 P.M. Cosponsored by The Boston Public Library and The Kahlil Gibran Dedication Committee	A lecture by Dr. Moujahed Al-Sawaf, of Harvard University, entitled "*Gibran and* *Islam.*" A brief Arabic lecture by Harvard graduate student Salim Daher "Gibran and Lebanon." Film on Arab-Americans produced by the Mid East Educational Trust and the U.S. Dept. of Health, Education and Welfare.
THURSDAY, September 22, 1977 7:30 P.M. Cosponsored by The Boston Public Library and the Kahlil Gibran Dedication Committee	Panel Discussion with question and answer period on the Art and Poetry of Gibran with Robert Elias, Saliba Douaihy, Dr. William Shehade, Jean Gibran, and Kahlil Gibran
FRIDAY, September 23, 1977 8:00 P.M.	Cultural Evening at Our Lady of the Cedars Church Hall, 61 Rockwood Street, Jamaica Plain — featuring three films — *Culture of Lebanon*, *Lebanon Love Story*, and and *The Silent Witness.* Social Hour following.

DEDICATION CEREMONIES
KAHLIL GIBRAN PARK
Copley Square, Boston
Sunday, September 25,
1977

Invocation	Archbishop Joseph Tawil Rabbi Richard M. Yellin
Opening of Ceremonies	Peter G. Meade, Commissioner of Parks and Recreation, City of Boston
Master of Ceremonies	Frank Avruch
Remarks	Mayor Kevin H. White
Address	Honorable Charles H. Malik, former President, United Nations General Assembly
Aria	*Lazarus and His Beloved*, a new opera by Lee Holdridge, based on the one-act play by Kahlil Gibran David John Carney, piano Demetri Haitas, tenor
Remarks	Honorable Louise Day Hicks, Boston City Council
Remarks	Kahlil G. Gibran
Unveiling of Monument	Kahlil G. Gibran Honorable Louise Day Hicks
"God Bless America"	Unison, audience and soloists
Benediction	Imam Mudassir Siddikui Reverend Thom W. Blair

BANQUET
Copley Plaza Hotel
Grand Ballroom
2:30 P.M.

Invocation	The Very Reverend George George
Introduction	Reverend Joseph Lahoud
Master of Ceremonies	George Sabbag
Remarks	Chor-Bishop Joseph Sadie
Address	His Excellency Fouad Boutros, Foreign Minister of Lebanon
Remarks	Honorable Louise Day Hicks, Boston City Council
Address	Helen Thomas, White House Press Corps
Award of Gibran Kahlil Gibran Educational Fund Scholarships	Kahlil G. Gibran
Benediction	Reverend Joseph Lahoud

Coll. Jean and Kahlil Gibran

Kahlil Gibran in his 51 W. 10th St. Studio, 1918

Kahlil Gibran was born in Besharri, Lebanon, on January 6, 1883. His early years, although marred by poverty and domestic strife, were nurtured by the presence of the fabled Cedars of Lebanon and by the cadences and imagery of the Scriptures provided by the local Maronite Catholic priests.

A village sage, Selim Dahir, also influenced the boy. In addition to refining the child's skills in Arabic, Dahir challenged him to dream of life beyond his mountain town. When Gibran was twelve, cousins who were pioneers in the New World urged his mother, Kamila, to emigrate and start a new life.

On June 25, 1895, Kamila Rahme Gibran with Peter Rahme (the only child of her first marriage), her son, Kahlil, and her daughters, Marianna and Sultana, arrived in New York. Then, joining the enclave of Middle Easterners in Boston's Oliver Place, the family depended on Kamila's earnings from the peddling of laces and linens.

Kahlil found some escape from the squalor of that South End alley by enrolling in the Quincy School, a polyglot environment where he quickly learned the rudiments of English. He also discovered the Denison House, run by a "family" of dedicated college women who worked with the residents of the neighborhood.

Young Gibran, one of the first "Syrian" children to respond to the ministrations of these idealists, showed a talent for drawing, and within a year his art teacher, Florence Peirce, had introduced him to Jessie Fremont Beale, the librarian for the Children's Aid Society.

It was Jessie Fremont Beale who discovered "a little Assyrian boy Kahlil G————." She wrote to Fred Holland Day, co-owner of Copeland and Day, a flourishing publishing house:

> His future will certainly be that of a street fakir if something is not done for him at once.

In describing the artistic merit of her young charge, Miss Beale mentioned a controversial nude statue by Frederick MacMonnies, *The Bacchante*. The sculpture was soon to be removed from its place inside the Public Library in Copley Square. ". . . (Kahlil's) drawing which he made in the cloisters, at the library, of *The Bacchante* made quite a sensation."

For the next three years Jessie Beale's letters testify to Day's sponsorship and support of the young Kahlil Gibran. The boy became a regular visitor at the publisher's Cornhill establishment, and he eventually illustrated poems and book covers there. Several striking portraits were taken of Gibran by Day, an early mover in American pictorial photography; Kahlil's youthful charisma drew other admirers from Day's coterie — poet and artist, Lilla Cabot Perry, socially prominent art patron and photographer, Sarah Choate Sears, and Day's colleague, the poet Louise Imogen Guiney all tried to help the young man.

In 1897, his family had opened a small dry goods store, and Kahlil was able to return to school in Beirut where he studied classical Arabic at the Catholic College Madrasat-al-Hikmat; he was co-editor of the newspaper, and became identified with the revolutionary groups attempting to free Lebanon from the hold of the Ottoman Empire.

Also during this period he experienced frustration when he confronted his father, who had remained in Besharri, as the man attempted to discourage his creative pursuits. Gibran emerged from Lebanon shaped by two cultures, but feeling alien in each.

On his return to Boston in the spring of 1902, having learned in Paris of the death of his younger sister, Sultana, he found Peter, his half-brother stricken with tuberculosis, and his mother dying of cancer. Throughout this tragic period, the poet, Josephine Preston Peabody, tenderly recorded his response. "My poor Prophet (whom I am anxiously watching) — the Syrian — is going through a soul-forcing process rare to witness . . . himself forced to step into his brother's little business because he does not think it would be honorable to go bankrupt."

"Posy" Peabody encouraged Kahlil in his art, arranging his first, one-man show at Wellesley College in May, 1903. After his brother's death in March, and his mother's death in June, he gave up the dry goods business, and devoted the following year to writing and painting in preparation for a major exhibition of his work at Fred Holland Day's gallery in the Harcourt Studios.

Immediate support and excellent critical notice were forthcoming. However, just as he was recovering from the anguish of personal loss, again Gibran was struck by tragedy. On November 11, 1904, fire gutted the Harcourt Studios. Headlines reported the extensive losses of well-known artists, but no mention was made of young Gibran's awful void or as Josephine Peabody described it: "the destruction of that whole record of an inspired childhood."

After the fire, Gibran continued writing in a popular style, using colloquial language; he contributed essays in Arabic to the New York paper *al-Mohajer* (*The Emigrant*). By June of 1905, he had published his first little pamphlet, *al-Musica* (*Music*). A collection of short stories depicting Lebanese heroes and heroines, victims of social and economic oppression, appeared in 1906, followed two years later by another collection.

Well known to his Arab-American readers, Gibran was still searching for some way to pursue his earlier youthful commitment to art. F. H. Day's disappearance from the Boston art scene following the Harcourt disaster. and Josephine Peabody's marriage had the effect of directing his personal energies and interest toward Gertrude Barrie, a concert pianist. Then, in 1908, he began his lifelong relationship with Mary Haskell, headmistress of the Haskell-Dean School at 314 Marlborough Street.

A native of South Carolina, Mary had graduated from Wellesley College, and had remained in the North to follow the intellectual life of a liberated woman. Combining spirituality with pragmatism, this woman dedicated herself to the education of the young.

In June of 1908, with Mary Haskell's emotional and financial support, Gibran left Boston for Paris to study at the famed Academy Julian. He also worked in the atelier of the Symbolist painter Pierre Marcel-Beronneau, and began his portrait series of great artists. He did not, however, abandon literature, having published a story in the avant-garde journal "Les Mille Nouvelle Nouvelles."

During this two-year stay in Paris, Mary Haskell became increasingly devoted to Kahlil. She arranged a second art show at Wellesley College and upon his return to Boston they saw one another constantly at the Marlborough Street School. She tutored him in English and recorded every detail of their meetings in her journal.

A year later, again with Mary's encouragement, Gibran left his West Cedar Street studio on Beacon Hill for New York City. Henceforth, their mutual devotion would take the form of literary collaboration.

He settled in a Greenwich Village studio at 51 West 10th Street, and with the exception of visits to his beloved sister, Marianna, and his confidante, Mary Haskell, he lived in New York for the remaining eighteen years of his life. Not only did he continue to write in his native language — by 1920 four more Arabic volumes had appeared — he also exhibited paintings and drawings to his American audience, and perfected his English style. By 1917, Alfred A. Knopf, a young New York publisher, agreed to print *The Madman*, a selection of allegories based on Lebanese folklore.

With the advent of World War I, Gibran experienced a serious crisis of conscience. In his concern for his native Lebanon, he welcomed an opportunity to free the land from Turkish control, and much of his writing during this time exhorted Arab-Americans to support the struggle for liberation. This nationalism was in contrast to the pacifism expressed by his American colleagues, such as James Oppenheim, in whose magazine, *The Seven Arts*, Gibran was publishing.

Also responsible for *Arrabitah* (*The Pen Bond*), a New York literary society of eight Arab writers, Gibran's major commitment in his last decade was to express the essence of his thought in English. He had often shown Mary Haskell excerpts from a projected text to be called *The Counsels*. After publishing *The Forerunner* with Knopf, Gibran returned to the task of refining and simplifying this text.

In September, 1923, *The Counsels*, retitled *The Prophet*, was published. Within a month the first edition of the slim volume was sold out. Immediately after its appearance, Mary Haskell made this prediction about *The Prophet*, destined to become one of America's most loved books.:

> Generations will not exhaust it, but instead, generation after generation will find in the book what they would feign be — and it will be better loved as men grow riper and riper.

During the eight remaining years of his life, Gibran's reputation soared both in America and abroad. His books reflected a diminishing involvement with nationalism in favor of a growing universality and concern with the brotherhood of all men. Moving among an international group of artists and writers in New York, he became known as a "cosmopolite," a citizen of the world.

During his last years, Gibran stayed much in Boston. His sister's apartment at 76 Tyler Street, next to the Maronite Church, was the scene of constant entertainment and storytelling. His final summer was spent nearby in Squantum, where he completed the manuscript of *The Earth Gods*, and tried to ignore the disease that was exhausting him.

On April 10, 1931, Kahlil Gibran died at New York's St. Vincent's Hospital. After a two-day vigil, his body was returned to Boston where funeral services were held at Our Lady of the Cedars of Lebanon Church on Tyler Street. For three months he lay at Mount Benedict Cemetery; then Marianna left with the coffin on July 23rd to bring his body to Lebanon. The homecoming and burial were said to have been "more like a triumphant entry than a funeral."

After all the public eulogies and tributes, Gibran's own work is his finest memorial. In times of personal transition — birth, marriage, or death — and in periods of public crisis — his words have been repeated and translated all over the world.

Writing to Fred Holland Day in January, 1922, Jessie Fremont Beale commented on Gibran's contribution:

> That dear little Syrian boy did a lot of thinking. His interest in his fellow man was great.

JEAN AND KAHLIL GIBRAN,
Co-authors — *Kahlil Gibran, His Life and World*,
New York Graphic Society, 1974.

KAHLIL GIBRAN

DEDICATION COMMITTEE

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September 25, 1977

The Honorable Louise Day Hicks
Boston City Council
New City Hall
Boston, Massachusetts
02201

Dear Councillor Hicks:

On behalf of the entire membership of the Kahlil Gibran Dedication Committee, we extend to you our deepest appreciation for the primary role you have played in the creation of the City of Boston's magnificent tribute to its adopted son, Kahlil Gibran. It is clear to us that your inspiration is drawn from the same source as the work of the author of The Prophet, from an abiding love for all the people, and the continuing faith that peace among all men is possible.

Through your foresight and determination, the City of Boston has memorialized in bronze and stone the creativity of a man who has strolled along its avenues, studied in its schools and library, and written poetry under its skies. You have allowed the citizenry of Boston, long accustomed to poets and philosophers in their midst, to pause and remember in a most tangible way one whose poetry and philosophy touches their lives profoundly.

Kahlil Gibran, in his work, has brought people heart to heart, and you, Louise Day Hicks, a dedicated servant of the people, in your love for the City of Boston, have enshrined his memory forever in the dignity of the site and the beauty of the monument in Copley Square, Kahlil Gibran Park.

These words of Kahlil Gibran, engraved on this memorial, might have come from you:

"It was in my heart to help a little,
because I was helped much."

With great thanks,

Kahlil G. Gibran
Reverend Joseph Lahoud
George A. Butler
for the Committee

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Standing, left to right: George Sabbag, Stuart Denenberg, Janet Palmariello, Robert E. Ward
Seated, left to right: The Honorable Louise Day Hicks, Rev. Joseph Lahoud, Kahlil G. Gibran
Not shown: George A. Butler, Salim Daher, Albert Barakat, Dr. E. Sion, Tom Jabaily

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CORDIALLY INVITE YOU TO THE DEDICATION OF

KAHLIL GIBRAN PARK

IN COPLEY SQUARE, BOSTON

SUNDAY, SEPTEMBER 25, 1977 AT 1:00 P.M.

"It was in my heart to help a little
because I was helped much."

KAHLIL GIBRAN

BOSTON PARKS AND RECREATION
CITY HALL
ONE CITY HALL SQUARE
BOSTON, MASS. 02201

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because I was helped much."
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